

# NEVER ON TIME

by

**Matt Johnson**

*from the recording, "Conversations"*

[www.MattJohnsonMusic.com](http://www.MattJohnsonMusic.com)

DOLCE

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PRODUCTIONS



## COMPOSER'S NOTES

- *Melody is of the utmost importance.*
- *Use finger substitution extensively to achieve a legato melody.*
- *Observe that two voices often occupy the same staff.*
- *Sometimes reduced notes are used as either optional notes to be played or to show the continuation of a melodic idea.*
- *Each piece of music is an entity. This piece was “captured” once in the sound recording, “**Conversations**”. This written score may vary a bit from the recorded version, but that’s okay. Every performance will be/should be slightly different.*
- *Notes are negotiable! ... meaning, these written notes will render a realistic performance if every note is played exactly as written. However, as long as the performer remains true to the identity of each piece, notes may be added or deleted (especially in the left hand accompaniment parts).*
- *Although too cumbersome to notate each instance, I often hold down the lower note of an octave in the left hand.*
- *This piano solo was transcribed by the composer.*

Peace,

Matt Johnson

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MATT JOHNSON (ASCAP)  
[www.MattJohnsonMusic.com](http://www.MattJohnsonMusic.com)

Piano

$\text{♩} = 80$

*mf*

The score is written for piano in 4/4 time with a tempo of 80 beats per minute. It consists of four systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is marked *mf*. The first system contains measures 1 through 5. The second system contains measures 6 through 10. The third system contains measures 11 through 15. The fourth system contains measures 16 through 20. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as fingerings (e.g., 1, 2, 4, 5) and articulation marks (e.g., accents, slurs). The word 'Ped.' is written below the bass staff in measures 2, 4, 6, 8, 10, 12, 14, 16, 18, and 20, indicating pedaling. The score is divided into four systems by vertical bar lines.

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8

Ped. Ped. 1 2 Ped. Ped. Ped.

10

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

12

Ped. Ped. Ped. Ped. 2 1

13

Ped. Ped. Ped.

15

Red. Red. Red. Red. Red.

17

Red. Red. Red. Red.

19

Red. Red. Red. Red. Red.

21

Red. Red. Red. Red. Red. Red.

23

Red. Red. Red. Red.

24

Red. Red. Red. Red.

25

Red. Red. Red. Red.

27

Red. Red. Red. Red.

29

Ped. Ped. Ped. Ped. Ped. Ped.

31

Ped. Ped. Ped. Ped.

33

Ped. Ped. Ped. Ped. Ped. Ped.

35

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

37

Red. Red. Red. Red.

38

*mp* Red. 1 Red.

40

Red. Red.

42

Red. Red.



44

*mf*

Red.

Red.

Red.

Red.

5 2 1 2

45

Handwritten musical score for "The Rose Tree". The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 6/4. The piece begins with a treble staff and a bass staff. The treble staff contains a melody with a long note (half note) and a short note (quarter note). The bass staff contains a bass line with a long note (half note) and a short note (quarter note). The piece is marked with a "p" (piano) dynamic. The score includes a repeat sign and a first ending. The first ending is marked with a "1" and a "2". The second ending is marked with a "3". The piece concludes with a final chord in the treble staff.

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Peace,



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